

Trumpet solo

Apophenia

Concerto for Trumpet

Peter Meechan

Music for Brass

Peter Meechan Music
www.petermeechanmusic.co.uk

About the piece....

"Apophenia is the experience of seeing patterns or connections in random or meaningless data."

Apophenia is a trumpet concerto in three movements written for American trumpet virtuoso Rex Richardson. Each of the three movements features a different instrument; Movement 1 is for the Bb trumpet, the second is for flugel horn and trumpet, and the third is for trumpet and piccolo trumpet.

Each of the three movements of Apophenia relate to the phenomenon of viewing Dark Side of the Rainbow - a name used to refer to the act of listening to the 1973 Pink Floyd album The Dark Side of the Moon whilst watching the 1939 film The Wizard of Oz, where moments where the film and the album appear to correspond with each other.

Movement 1 is a fast a furious movement. Solo and ensemble interact at high tempo, swapping and creating new ideas, leading each other in new directions. Aside from the trumpet soloist, the kit player also acts as a quasi soloist.

The second movement takes its musical inspiration from the Pink Floyd song *Us and Them*. It is during this segment of the film that some of the most amazing moments of connection happen.

The final movement is a dance - and a tour de force for the soloist who begins on the Bb trumpet, before switching to the piccolo trumpet for the fast and furious finale. Many of the coincidences from Dark Side of the Rainbow relate to dancing, however, as long as a piece of music is the same tempo as the original, and the time signature is a regular one, this could be the case across most films. So the composer chose to write a dance that wouldn't synchronise to too many existing dance scenes!

The soloist is free to improvise their own cadenza.

Apophenia is dedicated to Rex Richardson.

About the composer....

Peter Meechan is one of the leading compositional talents of his generation writing for brass and wind. His sound world is infused with influences from many different and varied sources to that of his predecessors, including the music of Miles Davis and Pink Floyd, as well as that of Stravinsky and Messiaen.

Born in Nuneaton, England, Peter began his composition studies at the North Warwickshire College, under Simon Hall and Ben Markland. In 1998, he accepted a place at the Royal Northern College of Music, studying composition with Anthony Gilbert, Elena Firsova, David Horne and Adam Gorb.

Following his undergraduate studies at the RNCM Peter was appointed as the first ever 'Young Composer in Association' with the prestigious Black Dyke Band, and later became 'Composer in Residence' at the same band for 2006-2007.

His output for brass and wind has received worldwide acclaim, with performances, commissions and recordings from many of Europe's leading ensembles, conductors, and soloists. These include: Steve Mead, Bramwell Tovey, Mark Scatterday, David Childs, David Thornton, James Gourlay, Clark Rundell, Andy Scott, Rob Buckland, Jacques Mauger, Spanish Brass, Bones Apart Trombone Quartet, Black Dyke Band, Birmingham Symphonic Winds, Kew Wind Orchestra, Eastman Wind Ensemble, Coldstream Guards and the RNCM Wind Orchestra. He has had works featured on over twenty CD's.

In February 2002, Peter's composition 'Revamp', was featured alongside the music of McCabe and Gregson in 'The Gregson Connection' - a mini festival dedicated to the music of RNCM Principal, Edward Gregson. Whilst in November 2003, Peter's music for Euphonium was showcased in 'Brilliant Minds', a concert at the RNCM International Tuba and Euphonium Festival.

His music for brass bands has been used in contests in across the globe, including the National Finals of Belgium and Australia. Whilst his music for winds has been featured at festivals throughout Europe and North America, including the Midwest Clinic in Chicago and at the BASBWE International Wind Festival.

Peter's music has received many performances, as well as radio and television broadcasts, across the globe. Whilst still in the early stages of his career, Peter has established himself as one of his generations' leading composers writing for brass and wind.

For more information about Peter Meechan, please visit his website - www.petemeechan.com

Solo in B \flat

for Rex

Apophenia

i

Peter Meechan
2008

trumpet $\text{♩} = 128$

Musical staff 1: Trumpet solo starting with *ff* dynamics, featuring various time signatures (3/4, 4/4, 5/4) and dynamic markings like *sfz* and *f*.

Musical staff 2: Continuation of the trumpet solo with dynamic markings.

Musical staff 3: Continuation of the trumpet solo, marked with section **A** and *mp* dynamics.

Musical staff 4: Continuation of the trumpet solo, marked with section **B** and *mf* dynamics.

Musical staff 5: Continuation of the trumpet solo with various time signatures.

Musical staff 6: Continuation of the trumpet solo, marked with section **C** and *ffpp* dynamics.

Musical staff 7: Continuation of the trumpet solo, marked with section **D**, section **E**, and *mf* dynamics.

Musical staff 8: Final line of the trumpet solo, marked with a 2-measure rest.

47 **F**

f cresc.

52 **G**

f

57 **H** **I**

ff mp f

66 **J**

mf mf cresc.

75 **K**

f f

81 **L**

f f

88 **M**

f

92 **N**

ff f

96 **O**

f f

100 **P**

ff ff

0

cadenza - free

104

105 **P** ♩ = 128

130 T

f

134

139 U

ff

ii

$\text{♩} = c.44$ Flugel

mp

153 V W

mf *f*

162 X

dim.

169 Y

mf cresc.

176 Z moving on $\text{♩} = c.48-52$

f

180 7

AA

trumpet - lead trumpet style
(optional piccolo trumpet if required)

190

f $\xrightarrow{6}$ *ff*

improv (optional solo written)

194

Am7 Fmaj7 B^b6maj7

BB

196

5

iii

♩ = c.160-172 (♩ = ♩)

CC free

213

f

219

3

224

DD

228

234 **EE** free

f

239

244 **FF**

251 **GG**

260

ff cresc.

268 **HH**

ff

273 **II** cadenza - free
(soloist should feel free to improvise their own cadenza)

288 **KK** **picc**

f

292

296

300 **LL**

ff

304 **MM**

MM

311

Musical staff 311: Treble clef, 7/8, 3/4, 7/8, 3/4, 7/8, 3/4, 3/8, 4/4. Dynamics: *f*

317

NN

Musical staff 317: Treble clef, 4/4, 7/8, 3/4, 7/8, 3/4, 7/8, 3/4, 3/4. Dynamics: *f*, *ff*

321

OO

Musical staff 321: Treble clef, 3/4, 7/8, 3/4, 7/8, 3/4, 7/8, 3/4, 7/8, 3/4, 3/4. Dynamics: *fff*

327

PP

Musical staff 327: Treble clef, 3/4, 7/8, 3/4, 7/8, 3/4, 7/8, 3/4, 7/8, 3/4, 3/4. Dynamics: *fff*

335

QQ

Musical staff 335: Treble clef, 3/4, 7/8, 3/4, 7/8, 3/4, 7/8, 3/4, 7/8, 3/4, 3/4. Dynamics: *mf cresc.*, *f cresc.*

341

Musical staff 341: Treble clef, 3/4, 7/8, 3/4, 7/8, 3/4, 7/8, 3/4, 7/8, 3/4, 3/4. Dynamics: *ff cresc.*, *fff*